

# The Literary Masterpiece – on Sirohi's Novels all in Formalism

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## Introduction

A long set of arcs, and a thin plot in detective works – a number of predecessors from Peter Weiss to Kafka and Poe – this then is how it can

seem like Beckett as well as Borges or Bolano – all of this is the Event of Sirohian novels – how complexity then is also simple – just episodes of history and contemporary American life following the Prophet – Sirohi – who is in fact then Maratisa as well, that Prophetic novel with Rabal all read together and read in episodic complexity of in fact the film genre

of a hundred concentric  
such themes.

- I. A Long Set of Arcs  
and Sub-Plots,  
Main Plots, even  
Formalistic  
structures – how  
literature  
contemplates the  
form over the  
content of the  
Novel

And so the Sirohian novel is all about form, and formalism, which then is the first novel to introduce an arc, historical renditions of temporality and even sub-arcs and forms of complexity which are episodic narratives, in Brecht's sense.

II. How Literature Is a World Novel and not only a Iranian

Novel which it also  
Is

And so the Quran is  
heavily a feature of the  
Sirohian novel which  
though is also about the  
French Quran and Arab  
Black people in Algeria,  
and this then is so many  
social contexts of  
Iranianism in Sirohi – a  
type of complexity to  
Quran – that it is even  
Rabal – a Greek  
metaphysics.

### III. Formalism again and then California as well

And so the compact  
work of jazz and roads  
and cafes across  
America also joins to  
the Pynchon novel in  
California but instead  
argues for a modernist  
tale of living in  
Christmas in The OC  
which then is with FBI  
people and then plotted

to black people and  
Sirohi in cafes and  
diners.

#### IV. A Whole Magesterial Construction of Fragmentation and Communism – the historical fiction in Sirohi

And so in fact a whole  
wunderstill, which is  
also formalishtics of in

fact a long  
fragmentation in the  
German sense of  
Bildung and forms of  
aesthetics in resistance  
and types of debates on  
proletarianism and the  
Guernica.

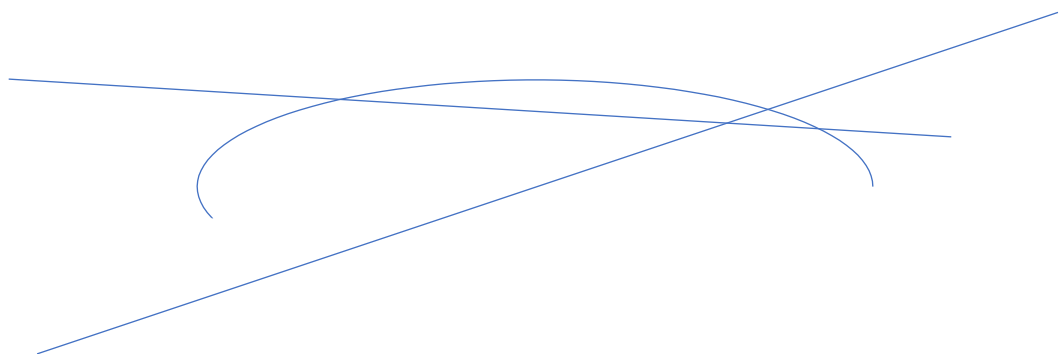
V. Conclusion – How  
the Novel in Sirohi  
is this type of  
diagram which  
then is also the  
economy compared



to its complexity of  
formalism

And so imagine a  
complex construction,  
with episodic  
narratives, with comedy  
and Allen Ginsberg in  
America, and even  
California, and living  
utopianism with many  
plots on Judaism and  
Israel.

All of this then is  
cinematic footage – so  
many episodes  
unfolding in cinema  
narratives – like a  
sitcom or a set of films  
in a novel – it is like  
history passing by you  
in a number of  
perspectives –  
something like history  
in a large ensemble  
analysis of in fact form,  
and formalism.



So imagine then this simple construction point to be then an arc and narratives which then mapped onto the process or narrative in forms of formalistic constructions which then is a number of montages, cinematic features and developments – like even Erlebnis in literature – how to sit

and tune the narrative in Breton's television sense and watch a film and film curation in the process of reading.

Sirohi re-imagines the whole of history as in fact a surrealist narrative of even Frida and her life and thoughts – now just see this change into a Communist didactic novel. Sirohi means in fact “to reconstruct

history, in a montage,  
which has a complex arc  
structure of what makes  
literary critics believe  
that Communism is in  
fact a work of art, and  
that it has won.”